

A Morphological Analysis of Inflectional Morphemes in the Song Lyrics of Chase Atlantic “*Chase Atlantic*” Album

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ABSTRACT

This study examines the use of inflectional morphemes in the Song Lyrics of Chase Atlantic “*Chase Atlantic*” Album. Inflectional morphemes are important linguistic elements that indicate grammatical information such as tense, number, comparison, and possession without changing the lexical category of a word. The purpose of this research is to identify the types of inflectional morphemes used in the song and to analyse the grammatical functions in communication. This research applies a qualitative descriptive approach as proposed by Creswell (2014). The data were collected through a close analysis of selected lines taken from the song lyrics. There are fourteen songs were selected and analysed to support the analysis in this article. To support the analysis, this study uses the theory of inflectional morphemes by Fromkin et al. (2013). The data are classified based on the eight types of English inflectional morphemes. The findings reveal that only seven types of inflectional morphemes appear in the song. There is present participle (-ing) appears most frequently with 81 occurrences (37.50%), followed by plural (-s) with 61 occurrences (28.24%), past tense (-ed) with 34 occurrences (15.74%), past participle (-en / -ed) with 18 occurrences (8.33%), and third person singular (-s) with 17 occurrences (7.87%). Meanwhile, comparative (-er) appears 4 times (1.85%) and superlative (-est) appear once (0.46%), while possessive (-’s) does not appear in the data (0.00%).

Keywords: Morphology; Inflectional Morphemes; Chase Atlantic

INTRODUCTION

Language plays a fundamental role in human life as a primary tool for communication, enabling individuals to express ideas, emotions, and information in both spoken and written forms. In the field of linguistics, language is studied through various branches that focus on different aspects of its structure and use. A language is a tool used to be able to communicate daily, both spoken and written languages (Ramadhanty & Santoso, 2024). One of the essential branches is morphology, which examines the internal structure of words and how they are formed. Morphology is crucial because it helps explain how meaning is constructed at the word level through the combination of smaller linguistic units known as morphemes (Fromkin et al., 2013). Thus, language is not just a tool to disseminate

information, but also a structured system that becomes a means to understand and convey ideas, emotions, and social values between individuals (Putri et al., 2025)

Morphology is branch of linguistics that study about word formation such as, how the word is changed and formed (Belarminus & Janggo, 2025). A morpheme is defined as the smallest unit of meaning in a language (Hidayat & Rosalinah, 2026). Morphemes can be classified into two major types: free morphemes and bound morphemes. Free morphemes can stand alone as independent words, while bound morphemes must be attached to other morphemes to convey meaning. Furthermore, bound morphemes are divided into derivational and inflectional morphemes. Derivational morphemes function to create new words or change the grammatical category of a word, whereas inflectional morphemes provide grammatical information without altering the word class (Yule, 2010).

Inflectional morpheme is a type of morpheme that does not change the root word's class (Jimmi & Sulaeman, 2022). For example, the addition of the suffix -ed indicates past tense, -s indicates plural or third person singular, -ing marks progressive aspect, while -er and -est express comparison. These grammatical markers allow speakers to convey precise meanings and avoid ambiguity in communication. Without inflectional morphemes, sentences would lack clarity and could lead to misunderstanding (Lieber, 2009).

A song is an artistic composition of tones or sounds that are sequential, combined, and temporally related (often accompanied by musical instruments) to obtain a musical composition that has unity and continuity (contains rhythm) (Grensideng & Agung, 2023). The song consists of two elements, namely language or song lyrics and melody or music (Anikah & Winarto, 2022). The lyrics in songs are carefully composed to convey emotions, messages, and artistic expression while maintaining musical harmony. Through these lyrics, singer express feelings, experiences, and ideas, often using a wide range of grammatical structures. Therefore, analysing language in songs can provide insights into how linguistic features function in meaningful and expressive contexts.

One modern music album that shows varied and expressive language is "*Chase Atlantic*". This album presents various lyrical themes, ranging from personal emotions to intense experiences reflected through the songs. The language used in the lyrics reflects modern English usage and includes numerous examples of inflectional morphemes. These characteristics make the album a suitable object for morphological analysis, particularly in examining how grammatical meaning is constructed through inflectional forms in song lyrics.

Based on these considerations, this study focuses on analysing in the song lyrics of Chase Atlantic "*Chase Atlantic*" Album. The study aims to identify the types of inflectional morphemes that appear in the album. In addition, studies that analyse the use of the eight types of English inflectional morphemes in the album Chase Atlantic by Chase Atlantic are still rarely found. Therefore, this study aims also to

fill this gap by analysing the types and grammatical functions of inflectional morphemes used in the song lyrics from the Chase Atlantic album.

LITERATURE REVIEW

Previous Related Study

A study conducted by Toruan (2023) analysed using Finegan (2008) theory. The research aimed to identify the types and occurrences of derivational and inflectional morphemes used in the song lyrics. Using a descriptive qualitative method, the researcher analysed the lyrics from seven songs in the album. Another study was conducted by Septianor (2026) analysed the use of inflectional morphemes in English song lyrics using Fromkin et al. (2013). The research aimed to identify the types of inflectional morphemes and analyse their frequency of occurrence in the song lyrics.

This research is different from previous research. The object of the study is different. Toruan (2023) analyses The Lyrics of Calum Scott's Songs in The Album "Bridges". While Septianor (2026) analyses Song Lyric in the Chainsmokers's "So Far So Good" Album. In contrast, this study analyses songs from the Chase Atlantic. Therefore, even though they analyse inflectional morpheme, this study has a different object.

Plural (-s)

One of the most common types is the plural morpheme (-s). Plural inflectional morphemes are grammatical markers added to nouns to indicate more than one entity without changing the word class or core meaning (Mawarni & Bram, 2024). In English, the most common plural morpheme is -s, as in 'cats' or 'books', but it has different phonological realizations depending on the final sound of the noun: /s/ as in 'cats', /z/ as in 'dogs'.

Past Tense (-ed)

Past tense morpheme typically marked by the suffix -ed. This morpheme is attached to verbs to show that an action happened in the past (Yule, 2010). Past tense inflectional morphemes function as grammatical markers that indicate time reference without changing the word class or the basic meaning of the verb. In addition to regular forms, there are also irregular past tense forms such as 'went', 'saw', and 'took', which do not follow the -ed pattern but still indicate past time.

Present Participle (-ing)

Another important form of inflectional morphology is the present participle morpheme (-ing), which is commonly attached to verbs. This morpheme is added to the base form of a verb to indicate an ongoing or continuous action (Yule, 2010). The classification used in this analysis follows the theory proposed by Yule (2010), this form is part of inflectional morphology because it provides grammatical information, especially about ongoing actions.

Third Person Singular (-s)

The fourth inflectional form is the third person singular morpheme (-s). This suffix is added to the base form of a verb when the subject is a third person singular, such as 'he', 'she', or 'it' (Lieber, 2009). In English, the morpheme -s appears in forms like 'runs', 'plays', and 'writes'.

Comparative (-er)

This suffix is attached to adjectives to show a comparison between two entities (Fromkin et al., 2013). In English, the morpheme -er appears in forms such as taller, smaller, and faster, although in some cases it involves spelling changes. Based on the framework proposed by Fromkin et al. (2013), this form belongs to inflectional morphology because it provides grammatical information about comparison. In addition, some adjectives use irregular comparative forms like 'better' and 'worse', which do not follow the regular -er pattern but still serve the same function of indicating comparison.

Superlative (-est)

In English, the morpheme -est appears in forms such as 'tallest', 'smallest', and 'fastest', although some spelling changes may occur, such as doubling the final consonant in biggest or changing *y* to *i* in 'happiest'. This example can be interpreted using the classification introduced by Lieber (2009), suffix -est indicates that something has the highest level of a particular quality among the items being compared.

Past participle (-en) / (-ed)

Past participle morpheme, which is commonly marked by the suffix (-ed) in regular verbs. This form is used to indicate completed actions, often in perfect tenses or passive constructions (Fromkin et al., 2013). In English, the suffix -ed appears in forms such as 'worked', 'played', and 'cleaned', although there are also irregular forms like 'gone', 'written', and 'seen' that do not follow the regular pattern. Fromkin et al. (2013) states that the past participle is an inflectional form of a verb that is used to express completed actions, typically in perfect tenses and passive constructions.

Possessive (-'s)

The last type of inflectional morphology is the possessive morpheme. This form is used to show ownership or a relationship between one noun and another (Yule, 2010). The possessive form appears in examples such as ‘John’s book’, where the position of the apostrophe depends on whether the noun is singular or plural. As explained by Yule (2010), the possessive is considered part of inflectional morphology because it provides information about relationships between nouns.

METHOD

Design and Samples

This study employs a qualitative descriptive approach to analyse the use of inflectional morphemes in Chase Atlantic “*Chase Atlantic*” Album. Qualitative research is appropriate for this study because it focuses on understanding and interpreting linguistic phenomena rather than numerical measurement. The primary data consist of 14 songs of Chase Atlantic’s album. The data were selected purposively based on their relevance to the theoretical framework proposed by Fromkin et al. (2013).

Instruments and Procedures

The research design used in this study is descriptive qualitative. According to Creswell (2014), qualitative research is used to explore and understand the meaning individuals or groups ascribe to a social or human problem. This design aims to describe systematically the linguistic features found in the data, particularly the types and functions of inflectional morphemes. As stated by Ary et al. (2010), descriptive qualitative research is used to provide a detailed account of a phenomenon based on observed data. Therefore, this approach allows the researcher to analyse the data in depth and present findings in a clear and structured manner. The primary data source of this study is the song lyrics of Chase Atlantic “*Chase Atlantic*” Album, which serves as a representation of contemporary English usage in audio media. The researcher selected all 14 songs as the data. “*Chase Atlantic*” Album is chosen as the data source because the songs contain various examples of English word forms that reflect morphological processes.

The technique used to collect the data is documentation. Documentation is a method of collecting data from written or recorded sources, such as texts, audio, or video materials (Ary et al., 2010). In analysing the data, the researcher applies several systematic steps. First, the researcher collected all the song lyrics from the “*Chase Atlantic*” album. Secondly, after gathering the data, the researcher carefully read each lyric to identify words that contain inflectional morphemes. Third, the researcher highlighted all words that include the eight English inflectional.

Data Analysis

To ensure the findings are valid, this study applies theory from some experts. In this study, the analysis is supported by morphological theories proposed by Fromkin et al. (2013), Yule (2010), and Lieber (2009). Using common theories helps the researcher explain the data clearly. In addition, the researcher analyses the data in a consistent way by using the same criteria and classification for all data. This helps reduce personal bias and makes the findings more reliable. Clear analysis steps also allow other researchers to repeat the study or use the same method with different data.

RESULT AND DISUSSION

This part discusses about the result of the research. In presenting the result of the This section presents the findings of the study regarding in the Song Lyrics of Chase Atlantic “*Chase Atlantic*” Album. The analysis focuses on identifying the types of inflectional morphemes used in the song and examining their frequency of occurrence. To provide a clear and systematic overview of the findings, the identified data were grouped into eight main types of inflectional morphemes. After classification, each type was calculated based on its frequency of occurrence and then converted into percentage form to show its proportional distribution within the data set.

Table 1. Frequency of Inflectional Morphemes in the Song Lyrics of Chase Atlantic “Chase Atlantic” Album

No.	Type of Inflectional Morpheme	Frequency	Percentage
1.	Plural (-s)	61	28,24%
2.	Past Tense (-ed)	34	15,74%
3.	Present Participle (-ing)	81	37,50%
4.	Third Person Singular (-s)	17	7,87%
5.	Comparative (-er)	4	1,85%
6.	Superlative (-est)	1	0,46%
7.	Past participle (-en) / (-ed)	18	8,33%
8.	Possessive (-‘s)	0	0,00%
Total		216	100%

Plural (-s)

In Lieber (2009) frameworks, this morpheme is attached to nouns to mark plural number, indicating that there is more than one entity. In the song lyrics of Chase Atlantic “*Chase Atlantic*” Album, plural forms frequently appear in the dialogue.

According to Rugaiyah (2018) as cited in Nurmala & Maharani (2026), it is commonly used in countable nouns in English.

*These **voices** in my head screaming, "Run now"*

Past Tense (-ed)

The past tense morpheme (-ed) is used to indicate actions that have already occurred. As explained by Fromkin et al. (2013) theory, a suffix added to a verb to show that the action happened in the past. This form appears in the song when refer to past events or experiences.

*She **fell** in love with the medicine she's on*

Present Participle (-ing)

Adding the suffix “-ing” to the verb turns it into a progressive / continuous form (Ifadloh et al., 2022). It is commonly formed by adding the suffix -ing to the base form of a verb. As described by Fromkin et al. (2013) the -ing morpheme specifically marks the present participle form, which is used in the formation of progressive aspects and certain non-finite verb constructions.

*She's **running** through the city in a rampage*

Third Person Singular (-s)

The third person singular morpheme (-s) is used to mark subject-verb agreement in present tense sentences. Following the classification of Fromkin et al. (2013), she explains that this types marker signals that the verb agrees with a third person singular subject without changing the basic meaning or word class of the verb.

*She **leaves** her phone in the middle of every dark room now*

Comparative (-er)

The comparative morpheme (-er) is an inflectional morpheme used to indicate a higher degree of a quality when comparing two entities called comparative. Referring to Yule (2010), the utterance demonstrates that this suffix indicates that one object or person has a greater degree of a certain quality than another. Rudanisa & Fauziyah (2025) also states that the morpheme suffix -er has a function to give a mark to indicating the comparative form of an adjectives.

*The water's getting **colder**, let me in your ocean, swim*

Superlative (-est)

The suffix -est is classified as one of the eight inflectional morphemes in English. In Fromkin et al. (2013) view, this form is used when the speaker wants to show that something possesses a quality to the greatest extent compared with others. Like other inflectional morphemes, -est does not change the word class of the base word (Suryani & Artawa, 2026).

*Please understand that I'm trying my **hardest***

Past participle (-en) / (-ed)

According to the theory by Yule (2010), this form appears in perfect tenses and passive constructions. Guna et al. (2025) explains that the past participle is an inflectional form of a verb that often appears together with auxiliary verbs such as have, has, or had to form the perfect aspect, which expresses actions that have been completed before a certain time.

*I'm **blown** out my mind again*

Possessive (-'s)

Fromkin et al. (2013) said that the possessive morpheme (-'s) is used to show ownership or a relationship between one noun and another. This morpheme is commonly attached to a noun to indicate that something belongs to someone or something. However, in the analysis of the song lyrics from the “*Chase Atlantic*” album, no data containing the possessive morpheme (-'s) were found, indicating that this type of inflectional morpheme does not appear in the lyrics used in this study.

CONCLUSION

Based on the analysis of inflectional morphemes in the Song Lyrics of Chase Atlantic “*Chase Atlantic*” Album, it can be concluded that only seven types of inflectional morphemes that shown, namely plural (-s), past tense (-ed), present participle (-ing), third person singular (-s), comparative (-er), and superlative (-est), past participle (-en) / (-ed) are in the dialogue. This indicates that the song reflects a wide range of grammatical structures in English and demonstrates how inflectional morphemes function to convey important grammatical meanings such as number, tense, agreement, and comparison without changing the core meaning of words.

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